TERRA INDUSTRIA

ISSUE #3

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ATD Convention

Plastic Noise Experience

Front Line Assembly

Hanzel Und Gretyl

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TERRA INDUSTRIA

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ISSUE 3

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news and reviews

NOISENET Web Page

http://apollo.gmu.edu/~maz/noisenet

Noisenet, the web's original industrial music archive, is also home to Terra Industria and the Pygmy Children web page. Find information about the latest new music here.

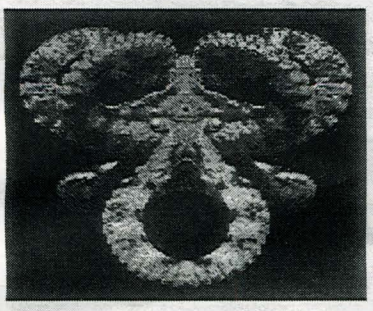
We would like to pay our respects to two admired and influential musicians Dwayne Goettel of Skinny Puppy and Damon Edge of Chrome who have recently passed.

cover photo by Stephanie M. Bowser

we pity you if you don't know what the back cover is...

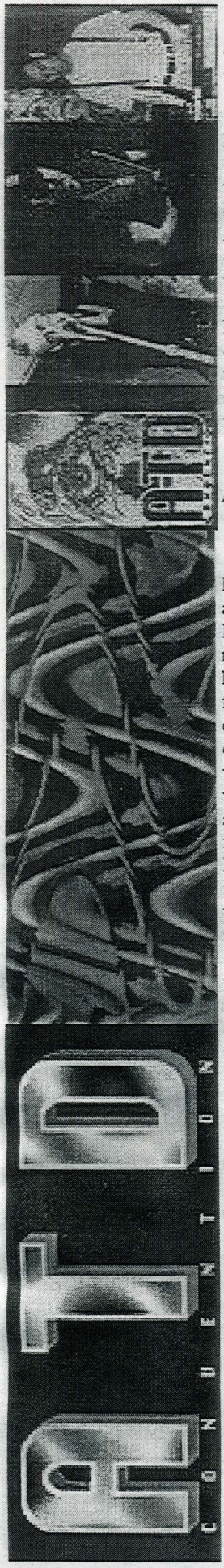
What's New?

Information about your favorite artists



Former Nettwerk Austrailian artists **Severed Heads** have scheduled their new album *Gigapus* to be released in the states April 8th on Decibel records. Included in the release will be an IBM-CD-rom of Severed Heads history called "Metapus", an hour long video "Vidipus" with a single for "Heart of the Party". For all of you **Chemlab** fans out there, the new album *Jesus Christ Porn Star* to be released on Fifth Column records has been delayed once again until August of September, because tracks are still being finalized. The album is being recorded at Chicago Trax studios with guests William Tucker (RevCo) and Adam Grossman (Skrew) and others. Eric Powell of **16 Volt** and Bryan Black (Haloblack) have formed the side project Hellbent featuring Jared of Chemlab doing vocals andCharles Levi (Thrill Kill Kult, Pigface). The sound of the album is rumored to be old school dance club analogue stuff. The self-titled album will be released on Fifth Column records. Mr. Powell has been busy the past few months with **16 Volt**'s new release, *Letdowncrush*, which he and William Tucker (Pigface), Chris Connelly (Ministry), Bryan Black (Haloblack), and Marc La Corte (Black Metal Box) have collaborated on The album's release will be on Fifth Column sometime this spring.

Download's latest recordings, *The Eyes of Stanley Pain* and set for May 28th and a late April release for the *Sidewinder EP* will be released on Subconscious Communications by Nettwerk with a month early release on the european OffBeat label. **Download** are also planning to tour with Haujobb and Twilight Circus in Europe from May until June and the US by the early fall. The Subconscious Communications label is home to the last **Skinny Puppy** album, *The Process*, the Tear Gardens next release- *To Be An Angel Blind, The Cripple Soul Divide* to be released in late summer or fall of this year. Soon to be released on Extreme records is **Merzbow**'s *Music for Bondage Performance 2,* follow up to the brutal sonic torture soundscapes initiated by part I. Re-Constriction Records' **Killing Floor** are working on their new release entitled *Divide By Zero.* Christian Void and Marc Phillips of Killing Floor are working with **Tinfed**'s Rey Osburn on a cover of the Beastie Boys track "Looking Down the Barrel of a Gun" which will be available on the *Operation Beat Box* compilation to be released later this year. Bill Leeb and Rhys Fulber of **Front Line Assembly** are recording a new **Delerium** album with Nettwerk artist **Sarah McLachlan.** No words yet as to what the title will be. **In The Nursery** have just completed their tenth studio work entitled *Deco* which pays homage to the style and influences of the Art Deco Movement of the 1920's scheduled for an April 26th release date on the ITN Corporation label. They have also received a commission to write and perform new music for the film classic *The Cabinet of Dr. Caligari.* Wade Alin who is **Christ Analogue,** signed to Re-Constriction Records early this year, will be releasing his new album *In Radian Decay*and will be touring throughout 1996. **Mentallo & the Fixer** are finalizing their eagerly awaited new album *Burnt Beyond Recognition*to be released on Metropolis Records sometime in late spring or fall. **Birmingham 6** has bee nworking on a new album with Jean-Luc de Meyer of **Front 242** which is set for a spring release on Hard Records. **MSBR,** who are quickly making a name for themselves among the Japanese industrial noise makers, known for their interesting packaging as objets d'art have finished a new CD on the German Hellstone Records label entitled *Collapseland.* The **Swamp Terrorists** are on the attack with their own unique industrial/metal/hip-hop fusion style on thier fourth studio album *Killer* to be released on the Warner/Submission label April 4th.



TI: What has contributed to the success of your band, having just created the band in '94?

Hal Vx2: The Internet has played a huge role in the way the band has established itself, the way we interact with our listeners, and the way we compose music and market ourselves. All of us have instant access to each other and as we frequently travel. So whether it's Chris in Windsor, Sheldon in Ottawa, or myself in Boston, or wherever, we can always contact each other, or chat in real-time on IRC to thrash some ideas around. It's the way Furnace first noticed us and signed us.

TI: Describe your method of pre-production writing by using the new methodology of the virtual studio work space.

Hal Vx2: We have been using VSW as a primary method of writing music. It's difficult to jam together when our main studio, Bitstream 13, is over an hour away by public transportation for me. Added to the fact that it's as equally difficult to lug racks and racks of music equipment each time we want to jam. VSW works by creating work songs in Cubase and sending the song file and any sound files back and forth. So I jam in my home studio, B12, and each member adds their input and once the song is finished, we get together in Bitstream 13 and master all the tracks. And now, both Sheldon and I are alpha-testing a product called DRGN which allows real-time midi jamming over the Internet, so the possibilities are endless. Even for virtual concerts.

TI: What does the ATD in ATD Convention mean?

Sheldon: ATD stands for Analog To Digital.....came up with the name because I would sit down with analog synth and tape loops and then sample them into my computer and use them in the songs. Therefore I was taking an analog sound and placing it into a digital domain....ATD Convention.

TI: How is the percussionist, Chris Waghorn, a part of the whole musical output, and the live percussion as well? Do you see live percussion as being essential for industrial music?

Sheldon: Well Chris is very important on stage, he really has not had the time to work in the studio with us yet. The new album we are working on now he is going to play some metal percussion into some of the tracks. Chris is a University trained classical composer/percussionist that I met in University. I asked him if he would like to do some live work with ATD....he found some sheets of metal from the back of old 1960 B&W televisions and managed to tune them for our show. Since the first performance Chris has added lots more metal and plays Synth drum triggers attached to a sampler. Live percussion is very important for ATD, I can't really speak for all of Industrial....ATD is a very hyper band on stage and at times all three of us are playing percussion....we are a beat based band that can really get the crowd moving when we are all over stage pounding out a great beat!!

TI: How do you go about incorporating different pieces of "self-made" instruments into your music?

Sheldon: Well I am a multimedia artist that has been working with dancers. Last month I was in Mexico to do an interactive dance piece where a midi controlled floor I built would trigger the video (computer) images and sounds. I have also used many devices like this with ATD Convention, triggers on the sheet metals, and a new one I am working on now is a sensor that converts body movements to midi. I guess we really don't use any homemade instruments....but we do sample sounds from around the home....stove doors slamming shut..etc.

TI: Has the response been better from radio airplay or simply word of mouth?

Hal Vx2: That's very difficult to tell because you will always have closer contact with people who hear about you by word of mouth. Although, listeners from radio airplay would tend to be less biased which is good but difficult to get direct feedback from. We have gained a lot of fans through the Internet, whether it's someone posting a review on rec.music.industrial, or word of mouth on IRC's #industrial channel, or browsing our web page and listening to our some samples of our tracks at "http://www.io.org/~madartis/ATD.html".

TI: Do you have any other media in the works such as video?

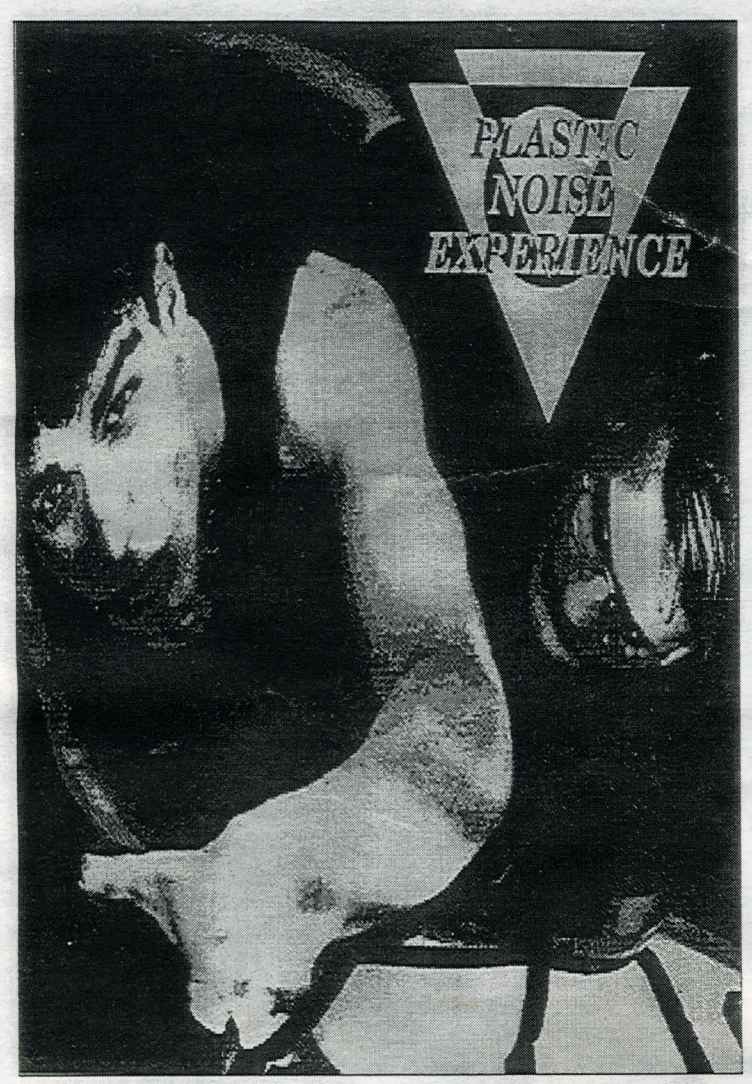
Hal Vx2: We will be appearing on the next World Wired Underground video compilation with other acts like Die Krupps, Informatik, etc. This compilation is produced by Jared of Chemlab and will probably be distributed by Fifth Column. We submitted live footage of "My World" from the legendary ATD video shoot in January 95, and it is a very good example of that live ATD sound. Soon after this video was shot, Sheldon asked me to join as a co-writer/performer and the next week, we were busy recording and mastering the *Cyber Relations* CD. Other than video, Sheldon does tons of multimedia work.

TI: What differences are apparent in your new album as opposed to the last?

Hal Vx2: Quite frankly, the *Cyber Relations* CD was somewhat rushed because of our deadline which is unfortunate because we still could have used a few more weeks to make the album perfect. With the latest CD, we've asked Furnace for some more time, so it is slated for a September 96 release. We have been conceptually designing this CD since last summer. For the most part, it will focus on the 'so called' darker side of computing. Something that hasn't been properly covered in the Industrial genre and something that, I feel, should be garnered in more of a positive way, rather than the media-induced, paranoia propaganda that the US government, and other agencies, are trying to imply. Which also boils down to a free speech issue too. So, all in all, the new album has a general theme and message we are trying to get across. Other differences would continue our personal growth as musicians and our constant quest for new technology.

TI: Are there any plans for an extensive tour?

Hal Vx2: We are tentatively looking at a US wide Furnace tour with three other Furnace acts in the Summer of 1996. Plans are still in the works but nothing official.



TI: How did PNE begin?

Stephan: One day, in 1989, we got to know each other in a small discothek in Minden which is our hometown. We talked about music and whatever and realized we were on the same wavelength. Claus told me, that he made some electronic tracks under his project, "Plastic Error". I listened to that stuff and we planned to get together to start experimenting on a musical project. In late 1989, we bought a sampler and a synth and started PNE just for fun. After several weeks some friends of ours wanted to have some tracks on tape, so we recorded our first tape. After three tapes further we were asked for some tracks on samplers and recorded our first CD: *Transmission* for GA Records, a *Smalltown Boy* MCD we were licensed to KK Records in Belgium as the first German band. There we published the *String of Ice* CD and *Visage de Plastique* MCD. These CDs were the basis for the CD 196 °C" here in the states. Then we released our backcatalog in the form of the *Transmitted Memory* DCD and the *Neural Transmission* CD in the states. Since 1990 we had a lot of concerts in Europe.

TI: What kind of method do you use to get an analog sound, as opposed to digital? Your opinion of both?

Stephan: We like this analog sound very much and we have more analog synths than digital ones. Also we use samplers to make real old synths playable with MIDI, but there is no method. In my opinion this flavour of analog depends on the music which influences you in the youth, and in our case it was Kraftwerk. Another point may be the production of digital synths in the last years, perhaps new days are rising? Except a few firms from the states and Germany, all firms produced digital instruments which try to sound very natural (like pianos, strings, flutes and things like that). These instruments have 16MB-sample-ROM minimum which sound horrible and no new synthesize-form, unbelievable. So we use the old ones and a few new but good ones to create the music we like, then we record the material in our little studio in Hamburg as we like and that's it.

TI: Are you based out of Germany?

Stephan: We are from Germany, but we have only a few good relationships to other German bands, because most german electro-bands think they are big stars when they made their first CD. Only a few stay on the ground in that way. Another point is that we don't like the music and persons of many German electro-bands. We have a better relationship to electro-bands from Belgium. Belgium is that way totally different.

TI: What was your work like before -196°C and how has it developed since then?

Stephan: (gives a discography)
The *-196°C CD* was our last production. For the future we are programming on a new PNE CD for KK Records, but we don't know when it will be published in Europe.

TI: How do the tracks on Transmitted Memory differ from the tracks on Neural Transmission?

Stephan: The *Neural Transmission* CD is a compilation created by Van Richter Records from the *Smalltown Boy* MCD and the *Transmitted Memory* DCD published in Europe.
The *Transmitted Memory* DCD contains our first CD, *Transmission* and on the second CD old material out of that time. For example: tracks published on samplers, maxi-CD tracks, old tracks from our tapes and re-mixes of old tracks. This DCD is the compilation of our earlier years.
On the *Neural Transmission* CD are:
tracks 1-5: from *Smalltown Boy* MCD, tracks 9-13 from *Transmission* CD, tracks 14-20 from *Transmitted Memory* second CD.

TI: What have each of the members of the band been doing?

Stephan: To say it in short words, both are doing everything. We program our tracks on our own, then we come together and record the material. Nowadays we live in a distance of about 600 kilometers. So we meet for several days for recordings. Normally the lyrics are my work, but this depends on a case by case basis. Normally the voice is from Claus, but sometimes...

TI: Do you still have plans to continue PNE or work on other projects?

Stephan: New CD is in work. Claus made a solo project called Gaytron (Gay from homosexual), only published by GA Records in Europe. Also we are programming in other projects but there is nothing released until now. Electro-greetings to everyone. Special thanks to Van Richter Records.

Mission Memory	Tape	1990	sold out
Gold	Tape	1990	sold out
Our Land, Our Life	Tape	1991	sold out
Black Tape	Tape	1991	sold out
Transmission	CD	1992	sold out
Gold	maxi-CD	1992	
Smalltown Boy	MCD	1992	
Zwischenfall	3"MCD	1993	promotion
String of Ice	CD	1993	
Visage de Plastique	MCD	1993	
-196°C	CD	1994	
Transmitted Memory	DCD	1995	
Neural Transmission	CD	1995	

FRONT LINE ASSEMBLY

HARD WIRED

"Process this signal, Final post, Global Defiance, No hope for most..." are the apocalyptic lyrics from *Circuitry*, Front Line Assembly's first single since the controversial 1994 *Millennium* album. Narrating the inevitable global self destruction of humanity and its existence have been Front Line Assembly's main theme for nearly a decade in the forefront of the modern industrial scene. For Bill Leeb the lyricist of Front Line, songwriting is not only an artistic self-expression, but also a frightening reflection of the world we live in. Leeb has worked alongside Rhys Fulber, the other half of Front Line, since he left Skinny Puppy in 1986 to pursue his own career making electronic dance music. His early work was recorded on the limited edition cassette release *Total Terror*. Subsequently, he released three albums *Initial Command*, *State of Mind* and *Corrosion* all on different labels between late 1987 and early 1988. A few months later, England'sThird Mind Records, who released the *Corrosion* album, also released a mini-album called *Disorder*. They repackaged both of these with extra tracks for a release known as *Convergence*, which Cleopatra Records has recently released again which is easily recognizable as *Corroded Disorder*. Fulber remained as studio assistant to Leeb until he replaced former member Michael Balch in 1990. After many albums later and increased European success in the techno and EBM dance scenes with 1989's *Gashed Senses and Crossfire*, a fanbase in the US was steadily growing. "Mindphaser", the single which preceded their *Tactical Neural Implant* album, won best-independent video for the 1992 MTV awards. After Front Line changed to the dutch Roadrunner label in 1994 and released their radically different *Millennium* album, many closed-minded fans were lost as a result. With heavy guitar samples and less of the exclusively techno sound they were well known the new material alienated some fans who were not willing to accept anything different from the band. However, die hard fans who respect their musical decisions would remain, keeping a close eye on the on the evolution of the now controversial Front Line Assembly. A year later, *Circuitry*, the single to the forthcoming *Hard Wired* album, gave fans an idea of what the new material would be like. How have Front Line evolved? They are still producing some of the best electronic dance music in the world, selling out venues all over Europe on their tour last winter. *Hard Wired* is considered to be one of the best underground albums of the year and they have remained on the cutting edge of the industrial music scene. Here in this extensive interview, Bill Leeb puts into words his experiences and opinions about his involvement with Front Line and the release of their latest album, *Hard Wired*. A fact that would pleasantly surprise most who are heavily into the scene is that he's remained quite lighthearted and jovial about Front Line's role in the electronic music scene.

TI: How long did it take to produce the *Hard Wired CD* and did the material come from the same concept or a different approach all together?

Bill: I think it took us about five months to do it. I think every record we do sort of has a theme and a concept and the samples, the music and the lyrics all have to make sense to us anyway, of what we're trying to represent.

TI: When composing a song, do you prefer initially concentrating on the construction of the sound or do the lyrics have a greater effect in setting the atmosphere?

Bill: Strangely enough, everything we do we always do the music first. We write like a whole album with the music and then once we've got it finished, then I sit at home and start on the lyrics. I can't imagine writing any other way. I know other bands that are totally different, some guys that are more like poets and they write poems and then when someone writes a song, then they put it to that tune. I think in ours, everything is equally as important so that's probably why we start off with the music first. The vocals are never the loudest thing whereas in pop music vocals are everything. But with our kind of music, it's just another piece of the puzzle. But they always come last and we always do the music first. I think with our music it's usually the sounds that inspire us. Strangely enough, it's kind of an odd way of working. With Front Line we concentrate a lot on the actual sounds. I think now we actually try and write the choruses and stuff like that too. I think every sound inspires another sound

inspires another sound and it becomes this big collage and in the end then we try and make sense of it.

TI: How did the collaboration with Haujobb and Biosphere arise for the *Circuitry* CD single and have you worked with any other bands this year?

Bill: Rhys worked with Econoline Crush and he also did the Fear Factory album (*Demanufacture*). He did Nailbomb. We worked with Christine (Rose Chronicles) on our Delerium record. Haujobb and Biosphere because of OffBeat, our German label. They're pretty heavily influenced with electronic, industrial, techno music and smart, intelligent techno music. So it was their idea to send out tapes to some of the people that they like and see what kind of re-mixes they could do versus the typical kind of re-mixes people could get here. I think it was kind of interesting and I think it worked out OK. I mean just having toured over there, it's a pretty different world than touring over here. The scene over there is like-metal's huge, techno's huge and the industrial scene is still really big whereas in America, it's just rock-and-roll now.

TI: How is the scene in Canada?

Bill: Canada is just like a watered down version of America. You guys have Green Day and we have our Canadian versions that nobody cares about...

TI: Canadian version of Green Day?

Bill: Yeah, they're called Blue Day or something like that. You can't get away from that garbage. I mean... I guess I don't know what it is. I went through the punk era. I lived it, I loved it. So for me to see this whole revitalization of it- what I think now is that it's not really the same anymore. It's completely not alternative. Whereas at least back in those days, if you went outside with red hair there was a good chance you were going to get beat up. You knew that there was a difference. You knew that you were actually making a statement, whereas now every kid has six piercings, two tattoos and a baggy pair of pants and if you don't have it you actually stand out more than if you look like a straight kind of guy, right. I think the point has been completely defeated now. It's like the kind of band that sings with fake British accents that are selling like nine million records. I mean to me, that's not very alternative, or anything. I think the whole scene kind of stifles me now.

TI: There's no more creativity, it's not avant guard...

Bill: It's a proven product. Someone came along years ago and took a risk and took all the harshness that came along with it and now people just twenty years later, they go "this is OK...". You can play this kind of music. That's it. So like you said, in Europe, that music doesn't exist. We just did twenty five shows and they were almost sold out and it was like night and day from America.

TI: How do you approach each of your projects- like Delerium, Noise Unit, Intermix and Synasthaesia?

Bill: Well, I think probably now Delerium is after the last one has become in its own realm, just as much of a main project. Basically, we're trying to make a living out of all this, so I like to work all year and you can't work on Front Line all year because first of all you get bored. Second of all you can only put so many records out. Plus we like a lot of different styles of music. Why should I limit myself to just heavy industrial music when I like different forms of electronic music, whether it's heavy or whatever? So I figure we just do it, you know if somebody's willing to put out our record or whatever it is we need to get. We only do one thing at a time and I think for now we're starting to get busy with just the two things, aside from working with other bands, so now we don't have enough time. Between this last tour and now we're trying to write a Delerium record that Sarah McLachlan's going to sing on. So and after that we're going to do an American tour at the end of March- middle of March.

TI: That was going to be my next question- if that's still planned...

Bill: Then we're going back to Europe to do all those big festivals. So we're actually going to be pretty busy.

TI: Is there a video compilation coming out?

Bill: They're going to put one out; they're still piecing it together.

TI: Who's doing it? Is it OffBeat?

Bill: Yeah.

TI: Can you give us an idea of what's on it?

Bill: I think there will be some live stuff and some of the other videos- some of the golden oldies.

TI: "Virus", that's my favorite...

Bill: Is it?

TI: "Virus" and "Mindphaser"..

Bill: We won some awards with "Mindphaser". Actually our new Delerium video won some awards in Canada as well. So we have had some luck with the videos.

TI: Have you sold them in the past?

Bill: No.

TI: I've never seen any of them (for sale).

Bill: Yeah, we're probably the worlds best kept secret, unfortunately..

TI: As far as the video for Mindphaser goes, how did you and Rhys get involved with the Japanese *Gunhed* film?

Bill: That was our producer. That was all of his stuff. Just contacts and all that he sought. He thought it was the perfect Front Line film.

TI: There have been some rumors of internal differences between you guys. Do you think that's affected the future of Front Line? Are they true?

Bill: I think the thing was is that Rhys and I- we've been together for so long that certain things that he wanted to work on- we just do different things. He likes metal music and some of his friends are in metal bands because we used to be on Roadrunner. We have a lot of contacts and we worked with Fear Factory and he stayed friends with those

bands. He hangs out with them and he helps them produce some of their albums because they want some of his talents and that's fine- we're not married. People on the internet, they sit there because they have no lives and they have nothing to do. So they just sit there and pick apart everything everybody does. Or if one person does something and they start a rumor so I tell everyone, "hey man just cool it". It's like high tech or low tech or whatever. I've known Rhys since he was fifteen years old. I'm like his big brother you know. We've sort of grown up together. He should do things that he wants to do, I do things that I want to do. And then we get together.

TI: All the differences can make it better...

Bill: Yeah, I can't stay with the same person, I mean we toured together, we write together. You can't see the same person every day of your life. It's good for him (Rhys) to go out and spend a couple of months in California with some other people and friends and for me to do my things. It's better and when you get back you bring different things to the table. It make for more of a creative and interesting process. I guess a lot of people have misconstrued that and said that "oh, there's a difference," or "oh, they're splitting up." It's nothing like that at all. Maybe we'll take a year off in the future and he'll go and do what he does and I'll go do what I want and then we'll come back together and write another record. To me that's fine too and that could be maybe the best way to do something. If people want to say that's a problem, then let them think what they want. I don't want to control anybody. I don't want to put anyone in a box and say, "you just have to do this and that."

TI: You did have a song on a soundtrack- the Hideaway soundtrack- "Surface Patterns"? Have you been approached for any other soundtracks?

Bill: Yeah. We have some in the works. A couple of smaller film guys have approached us and there's a couple of rough cuts of things.

We're so busy right now, between what we're doing right now and then what we have to do after. Then we just don't have enough time in the day to do everything- for those lovely adoring fans out there who have nothing but kind words... Trent Reznor was the same at one point. One day I pick up Alternative Press and it's like " most industrial bands like blah, blah, blah..." and then our name gets dropped, "they're very uninspiring garbage." But before it came out I get an apology from his manager on our fax machine. I'm thinking, why would I get an apology, I haven't seen or heard anything. The thing is he's never even listened to a record of ours.

TI: He hasn't?

Bill: It's like why criticize somebody if you haven't heard the record or why say anything? Why name drop bands in the genre? Aren't you selling enough records? Do you need to sell a few more?

TI: I've noticed that a lot in the industrial scene- I mean being heavily into industrial music, a lot of people like to...

Bill: ...slag other people. Rhys and I, we're just so far from that. That's why Rhys likes working with metal bands. Most metal bands are really cool. Fear Factory and all these bands go on tour. They talk about Front Line. They talk about Rhys. Everybody's cool in the scene. Nobody's slagging anybody. Nobody worries. But once you get into this shity little clique of industrial bands everybody's so worried about getting a little further. Somebody sampled this- that makes them no good. That's what the internet is all about. You know some guy is like "oh, they used this sample...how unoriginal. Oh, I guess that means they're no good." Somebody should tell all those people to fuck off, get a life, get a job, do something useful with your life instead of sitting there typing stupid little messages to other people. I mean where does that get you? It gets you absolutely nowhere. It's the most uncreative, uninnovative way of just sitting there wasting your time. I mean even going out to a club is better. At least you have to go out and communicate and talk to people in person. The internet is such a cowardly thing. You could sit there and type something and say anything you want about anybody and have no recourse. I'd like to see half of these people come up to me personally to my face and say what they've said. I just think it's these sniveling little creeps that just sit there and start bad rumors and then when you go on tour people ask you about it and I get sick of saying, "look, I don't want to answer that question, this has nothing to do with me." This is some guy in the middle of fuckin Iowa who's run out of potatoes.

TI: What inspired the lyrics for *Hard Wired?*

Bill: Things that our whole world revolves around, what makes everything tick. People are always trying to push other people's buttons, you know like to get what they want. Our whole society is still so built on materialistic things. That's all people strive for. Nobody strives anymore for mankind, for the planet. For an overall

view of our world, most people just don't give a shit. They're just more concerned about having a big house, a big car. In a hundred years from now, it's going to be a completely gross society. There's going to be too many people, there's not going to be any fresh air to breath, our natural resources will almost be gone. We're going to have to live in these controlled environments. It's going to happen. There's no doubt about it. *Hard Wired*, I think most of the lyrics are basically about man versus technology. Basically, we're destroying our planet with technology. At the same time, technology is the only thing that can save us. It's this constant struggle between these two forces that is making us go in whatever direction we're all going. So we're damned if we do and we're damned if we don't. I think in the end you can't have one without the other and I think there's always going to be a side effect to every new invention and to every new thing. In the end we're just going to kill ourselves ibecause maybe we're too smart for ourselves. We just keep re-nventing these new things. Who new that the first piece of dynamite would lead to the atomic bomb? The smarter we get, the more advanced we get, the more dangerous we become. We can figure out bigger problems, I guess that's the stuff that interests me and I think that's what a lot of the lyrics are about. I don't think that most people who listen to our music are really concerned about that anyway. Some guy slagging you that's never met you going, "oh, you know he's a really gross guy!" I guess if that makes him feel better and he thinks he's going to get further in life, he should just keep on doing that because he's the only guy that's going to have to deal with that. To us, we've been slagged, I've been slagged, from the first day I made a record, it didn't stop me and I'm still here and a lot of these people aren't. Whatever, it means nothing to me in the end. It's like movie makers, you know? Not everybody's going to like a film a guy makes. That doesn't mean he's going to stop making them. Just because Siskel and Ebert don't give you two thumbs up doesn't mean the movie isn't any good, right? Just depends on what you want out of life. I have to do this otherwise I'd go crazy.

Be sure to catch Front Line Assembly on tour with Numb and Die Krupps this spring!

interview with Vas Kallas

Hanzel Und Gretyl are Lupie and Vas Kallas, core members of the aggro-industrial dance group who have attracted a lot of attention with their vocally and musically eclectic debut CD release, *Ausgeflippt*, on Energy Records. The two first collaborated in 1993 to produce their first six-song demo *Kindermusik* by combining the diverse ethnic and multi-lingual background of Kallas' and Lupie's extensive background in electronic sound manipulation. Their continually collected sampled material ranges anywhere from obscure outer space documentaries to commercial films and cite influences from Einsturzende Neubauten and Brian Eno to Slayer. Since their release in 1995, they have toured with Marylin Manson on the east coast and in the mid-west with such acts as Acumen, Bile, Clutch and the Electric Hellfire Club. In 1996, Hanzel Und Gretyl have made a name for themselves with the single "Shine 2001" receiving extensive college radio play and landing a number one single on the Alternative Press dance chart

TI: How would you describe your music? I know a lot of people try to pin it down as industrial or techno. So how would you describe your own music?

Vas: We like certain techno styles, certain industrial styles, certain ambient, certain hardcore things.

TI: It's just like a mix..?

Vas: We're a mix. We grab everything that we liked and threw it in a pot, until it was burnt, and then we served it to the public.

TI: Have you done any previous work or material before Ausgeflippt.

Vas: Luppe and I were in another band prior. We've been working in other projects before like that. I was in doing something years ago, but I'd rather not talk about it because it was completely different.

TI: Are you working on anything for future material and would you be working along the same style of music or are you planning on changing the style?

Vas: As far as music's concerned, you never know what's going to come out. I really don'w know what's going to come out of it, and I really can't tell you, you can't really plan. We've got 8dats, computer, it's all machine oriented, it's all chopped up.

TI: How would you say working in the studio is different from performing a live show?

Vas: Personally, performing a live show is so much fun. It's like to me it's personal therapy getting out there and screaming and getting all of your tension out. It's great and it's a lot of fun. It's more fun than, I don't know, Toys 'R Us or something. It's a lot of hard work, when you get into the creative process. Touring is a lot of fun. This whole is country is filled with like one really big style of music and that's what's touring and that's what's going on. You can't really hop on a tour with one of those bands because we're so different. There is no cross-over whatsover with those kinds of people. So there's not too many industrial type or machine oriented or heavy bands.

TI: So have you done your work just out of New York City or have you worked anywhere else?

Vas: Unfortunately we're stuck in this hellhole. We do our work in Timberland Studio's. Right now it's in the Bronx. We'd like to go to Germany. We'd like to go to Hawaii...

TI: Who's the songwriter? Do you both contribute lyrics?

Vas: We both contribute lyrics. I write them and so does Luppe.

TI: So what's the inspiration for it?

Vas: I've been trying to figure out that today. I've been trying to figure that out everyday. It just comes when it comes. You sit there are you're like "I gotta write this song" and it comes out like ca-ca. But all of a sudden in the middle of taking a shower you think something. The lyrics that have less that five words in one song, those are Loopy's words, because he's a man of no words...
You wanted to ask me about the languages?

TI: Yeah, so where are you from?

Vas: We're from New York City, the both of us. I used to live in Germany. I love languagesand I'd like to learn some more. I'd like to get some books and do whatever. I'm learning more languages because it's so interesting.

TI: When did you sign with Energy Records?

Vas: We signed with them in December/January, 1994/1995. What about Energy Records? They're very, very small. It's very difficult to get on a small label.

TI: How has the response been to the album? What kind of reviews have you been getting and where have they been coming from?

Vas: I'm very surprised that we have gotten them. The few that we have gotten have been absolutely phenomenal and I'm in shock. People actually really love our CD and they go off on and that makes us very happy. That makes me the most happy. We've hardly had any bad reviews and if they were, maybe this one heavy metal magazine. If you get a mediocre review that sucks,

mediocrity sucks. It either has to be completely full of hate or love. Anything inbetween just sucks. We did this CD under very bizarre circumstances -in this building where all these band rehearse and its filled with junkies and vermin there's like all these junkies and vermin and rats and bums. It's right by times square. So all these fucking miserable bands are in there rehearsing and we had to live there. So I'm doing my vocals in this little booth and nailing our pillows and oursheets upon the wall so we can do the vocals in this tiny little alleyway thing and then I'm singing and rats our running at my feet and then after that we couldn't afford that place anymore and moved everything into an apartment.

TI: What kind of instruments do you use? Do you use sequencers, synthesizers, you said you use computers?

Vas: I don't because that would mean we would have to hire another person to do the sampling on the stage play, so what we do is we carefully, carefully add very many months of mixing and pressing buttons. We have it all on an 8dat and we use that on stage. Everything is already mixed onto a Dat adn we play along with that tape. I play guitar and so does Lupie on stage and our bass player Ginger with our ddrummer and everything elseis on tape. It sounds great, it's very full. Anyone is going to say, "Oh my God, they play with a tape!", I'd like to say, "Yeah, I'd like to see you make this tape, thank you very much, and then play with it and then need it and then loose it and then never go on tour again."

download

interview with Mark Spybey

TI: What brought you into the collaboration with Goettel, cEvin Key, Philth, and P-Orridge that formed Download?

Mark: I had started to work with cEvin Key not long after I arrived in Canada in 1992. Our improvisations were quite intense affairs. We would get together everytime cEvin was in town. We were able to work together quite intuitively. Some of these jams made their way onto the first two DVoA CD's. As time passed we started to work in Subconscious studios and we gradually enlarged the project to include Dwayne and Philth. So it was a process of evolution. Still is.

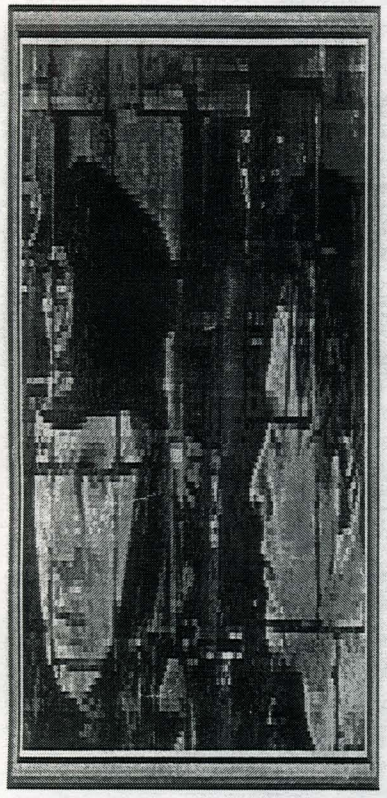
TI: Can you describe your transition from Zoviet France to Download?

Mark: Six years. Thousands of miles. Continents divide. Being part of Zoviet France really had next to nothing to do with me becoming involved with Download. In 1989 i left that band and moved into the Durham Dales with my wife into a truly beautiful cottage. Aside from working,until 1992 I did little except paint, work on our house and build a garden.We became increasingly frustrated with England, however. Angry with the Government and ripe for change, we emigrated to Canada. About the same time I started to make music again and have done so since. I am of course grateful for my time with Zoviet France, respectful of those involved but essentially very much removed from it. It all feels like another place, another country.

TI: Who came up with the initial idea for Download what was it to represent?

Mark: cEvin and Dwayne made a great deal of music together during their Malibu Process recording sessions. Much of it did not fit into the Puppy sound. You can trace the roots of Download back to the last track from *Last Rites* however. We never entered into this thing with any major concept. We were unconcerned about the supposed experimental nature of the music produced. The bands drive came from the music which was primarily culled from long and very wild improvisations. There really was a magic about those sessions,with four people working together intimately. It was an exciting time. But times have moved on and the strategy we adopted for the recording of *Stanley Pain* was completely different from Furnace. It is not as though we are sitting on scores of unreleased songs. *Stanley Pain* drew from material that we were literally writing until the last possible minute. On the final night of mixing for example at Bryan Adams' studio, whilst cEvin was in Mexico with the Pink Dots I wrote and laid down the vocals for "Glassblower". Like two days later Anthony was on the plane to Los Angeles to master the finished products. Ken Marshall became a member of the band and influenced the outcome of the sessions. I have said it before, will say it again..Download was never the property of one particular member. Nobody was more important than anybody else. To say so is quite ludicrous. I am saying this so that armchair scribes around the globe can hear it from the horses mouth. Nobody but nobody could accurately identify who did what on each track. It is the nature of the product. Very much the result of a band effort. Infact the reality is radically different from that which seems to be finding popularity on the internet. cEvin worked incredibly hard on Furnace, spending WAY more time than anyone else on the record. I was and still am working aside from the music as a Therapist during the day. For *Stanley Pain* I worked ridiculous hours, starting the day job at 8 am and going immediately to the studio when i finished work at 5 pm. It's how I am..It's how cEvin and ken are too. Incredibly productive and hard working. I guess it is why we have been able to finish so much material in a year. I have spoken much about what we see ourselves as representing but the message seems to be a little slow in penetrating. I am not surprised because listeners seem to want an abbreviated guide to Download. Like, here is the music, here is the key to what it all means.This is not meant to be laissez faire or insulting BUT make of it what you may. It's a tremendously empowering philosophy. The key to this music is yourself. You have the power to make your own sense of it.

TI: How would you say the first album, Furnace, differs



from the second, The Eyes of Stanley Pain?

Mark: Furnace was a collection of ideas. A kind of Pandoras Box. Stanley Pain was produced only three months after Dwaynes death. We were dealing with all of the feelings inspired by this and numerous other events. As a result the music was charged. I am sure most people would listen to the new album and say that it is angry and aggressive. It's focused. We worked clinically and quickly with the assistance of Ken 'Hiwatt' Marshall. *Stanley Pain* is more of a collection of songs. Lyrically most of the stuff was written in english. We are very happy with our new work and keen to tour with it.

TI: I understand that the album's as well as the EP's were produced in less than a year. How did such a short production time affect the finished products?

I think I have already answered this question. Part of the reason is my ambivalence about studios and my constant desire for first take potential. To be frank, I simply cannot understand why anyone would want to spend longer producing albums. Gets to the point where the canvas gets muddy because too much paint has been applied. Anyway,how many interviews have you read where some stupid musician boasts about what they did when they should have been working in the studio. I come from a solid working class family where the value of work is reinforced. If I wanted to prat around I would become a professional bum. I am far too interested in what I do to sit on my arse and tell stupid stories of self abuse and oneupmanship.

TI: How has the loss of Dwayne affected your outlook on Download and your musical career in general?

Mark: I feel privileged to have known and worked with Dwayne in the year or so before his death. We think of Dwayne all the time. I can say categorically that we treat his work, his contribution to Download and his friendship with us all with complete respect and dignity. But grief has a habit of throwing up new things for those who knew Dwayne to deal with. My heart, sympathy and respect goes out to his family. My Dad died when I was 11 years old. A truly wonderful man who continues to inspire me. Even now, 20 years later, I am still dealing with the loss. It is something we all have to face in our lives. I am completely disgusted with people who act in a disrespectful way when a tragedy happens like this. Absolutely, without excuse. Personally I feel a better person for having known Dwayne, for having worked with him and spending good quality time with him talking about things. I miss him dearly.

TI: How did working with Key, Goettel, and Philth , who seem to have different musical agendas, relate to your own style and the final Download sound?

Mark: I think i am a fairly easy person to work with. I don't think we had different musical agendas. Thats why we worked together so well. Because we actually enjoyed each others playing. The exciting thing (and perhaps also the weak link) about *Furnace* was that you could actually hear those different styles colliding or integrating.. *Stanley Pain* is more of an integrated sound. A cohesive album.

TI: How did you come up with the idea for the cover of Furnace and what were your influences?

Mark: It was cEvins concept. We were encouraged by Cleopatra to connect with Karen Gelardi who invented the multiple image jewel box. Karen actually did the artwork for the front cover. Good earth, bad earth. Purity, corruption. Mark Pilon worked really hard on the artwork. I think it is probably the best that one could achieve with a jewel box.

TI: Who did the songwriting and singing for Furnace?

Mark: I did all of the lyrics and singing except for Genesis' parts. Songwriting ? Download did.

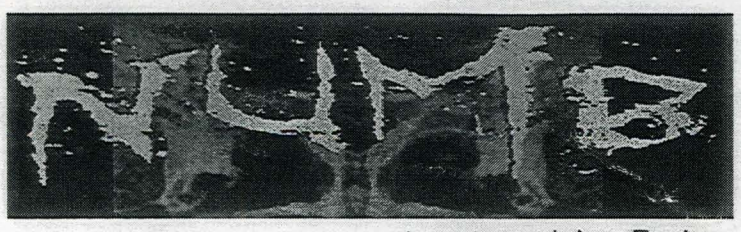
TI: How does the Sidewinder EP relate to The Eyes of Stanley Pain, both from a technical and a thematic perspective?

Mark: Different versions of four songs (including another remix of "Attalal" from *Furnace* by the very wonderful Haujobb) plus four new tracks not on other products. Ken and Anthony worked on remixes at Brian Adams' studio and did a great job.

TI: How have your plans for Download to tour Europe and the United States developed and are there any official dates?

Mark: The european tour is confirmed. We fly out on May 7th after playing the Music West festival here in Vancouver. We are currently negotiating for the US link of the tour which I suspect will start in July. Mark Nugent will be projecting his images. His work is the best I have seen since I first discovered the films of Derek Jarman. Ryan Moore from the Pink Dots will be playing with us and Anthony Valcic is doing radical live sound manipulations. We begin rehearsals at the Pink Dots studio in Nijmegen,Holland in early May. A tour itinerary can be found at the Subconscious Home Page.

Here are some of the relevant World Wide Web addresses:
S U B C O N S C I O U S C O M M U N I C A T I O N S
http://www.process.org/subcon/
DeAd VoiceS On Air W e b S I T e
http://www.vkool.com/deadvoices



interview with Don Gordon

This spring , Front LIne Assembly went on tour with Numb and Die Krupps, filling up venues in every city and proving to fans that live industrial music still lives amongst the confused state of music today. Numb has seen a growing popularity with the release of last years Wasted *Sky*, becoming a much requested album in the club scene. *Christmeister*, previously a 1990 limited release on the now defunct Onslaught Records is now available on Metropolis records with the *Bliss* EP. With their first extensive US tour and four outstanding albums behind them, Numb should be seeing a lot more fans We got a chance to catch up with Don Gordon of Numb in the popular Philadelphia goth -industrial music store Digital Underground.

TI: Who was your first vocalist and who have been the vocalists for Numb?

Don: Shawn Stubbs, he actually went under the name of Shawn Sinkhubs on the first album, which was a bit of a take off on Spinal Tap if you've ever seen Spinal Tap. Blair Dobson was on the second album and Colin Hunter was on the next couple of albums. David Callings is the current vocalist. Why? Various things. It has to do with working with people who as personalities tend to be somewhat pushing towards the end or slightly unbalanced and in working with people like that you get a persona which you manage to capture on record which I think is more honest and stronger than if you're working with somebody who's really quite normal and trying to act a little bit out there. And I think it lends itself to a real strength of character that's being caught on the CD's obviously the downside of working with people who are somewhat intense is that spills over into day to day life and they lead to problems in the long run as well.

TI: You're re-releasing the Christmeister CD. Which label was that on?

Don: Before, originally?

TI: Before, originally, yeah?

Don: Originally in North America it was on a small label called Onslaught that had distribution through BMG in the US. In Europe it was on Lively Art which was part of the New Rose family. Onslaught went belly up so we sort of disappeared for a couple years so it will be released this week on Metropolis with the *Bliss* EP slammed on it as well.

TI: In your opinion, how do each of your albums and recording differ from each other? Some are experimental, some are...

Don: They all have experimental elements. The instrumentals to me tend to be the most fun to work on, because they're the most pure. You're not tying them specifically to lyrical content and because the mention of words in something very much more nails it succinctly and for me the instrumentals are really where the fun is. Things like "The Trial", it takes you from one extreme to the other. It's a very intense piece. The albums themselves, it's a little bit like having an accident and some massive accident happen and having a bunch of witnesses and you go around asking the witnesses what they saw and you're going to get ten million different stories and in each album it's kind of like talking about the same things, but it's like the view point is different people you've talked to.

TI: Same idea...

Don: Same ideas, different way of going at it. More subtle, or less subtle manipulation of these things as well. *Death on the Installment Plan* is the most divert in your face of the records to date and that was intentional and after we had done that, it was like OK, take a step back, let's try something a little more subtle and that's what *Wasted Sky* is. But it's still beating at the same kind of stuff.

TI: Are you the lyricist or do you all collaborate?

Don: It is collaboration, more or less depending on the song.

TI: What kind of theme would you say comes across on all of your albums? Do you have like a specific...

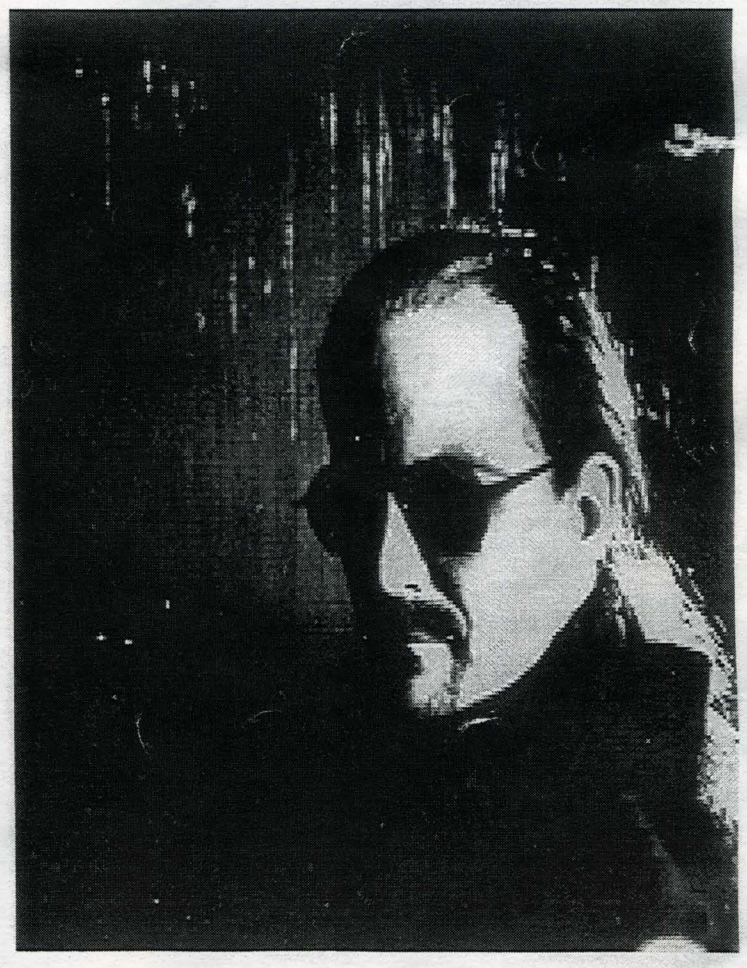
Don: The original thing was started with had to do with social desensitization and over-stimulation. That was the sort of artsy pretension it all started with and it's evolved from there.

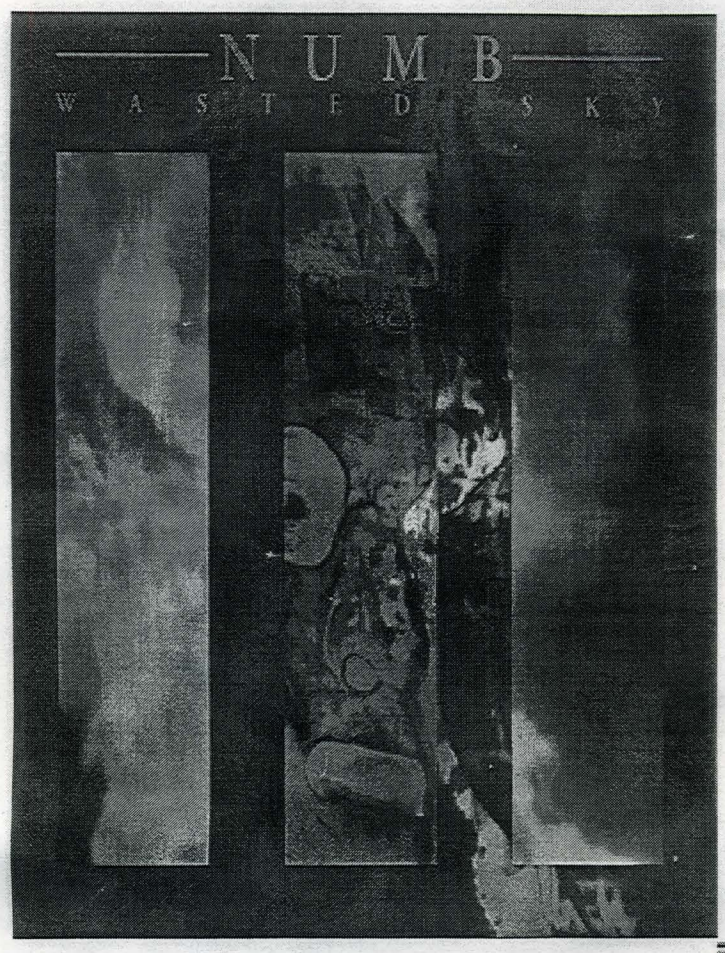
TI: Your own ideas and your own perceptions?

Don: Yeah, Yeah. Because I mean your own ideas about these things change over time and the way you look at it and also you find different elements interesting as well and you sort of go with the different facets.

TI: Getting back to the sound. Do you prefer a consistency of sound? You said you prefer shifting between experimental and how has that changed since the first album to say Wasted Sky?

Don: Things change because you get to work with different and better equipment over time, different studio's, you're ideas are different. First album we were working with a lot of things like metal percussion that we aren't doing these days. We've incorporated guitars as a texture in a different fashion that we have in previous records. But the mindset about the albums is really not that different. There's some really experimental things and some others that are more straight





forward. The albums are meant to be listened to as an album not as just a collection of singles like a lot of things or a collection of dance tracks. It's the kind of thing you put on and you can listen to it from beginning to end and it feels like it takes you someplace. It's not just like here we are and here are our eight singles.

TI: It's like a story?

Don: Not in that literal sense. It's not that literal. But the songs are definitely sequenced in such a way that you feel like you're being taken on a trip.

TI: Is this your first extensive tour?

Don: First extensive US tour. We've done some other mini-tours in the US. Primarily we spent our time in Europe and we've done one Japanese tour so far. So this is the first incursion into the US if you will.

TI: Which album was that for, was for Death?

Don: When we were here before? Yes, that was *Death on the Installment Plan.* No, because we were down the west coast last fall. So it was *Wasted Sky* stuff on there as well.

TI: When was your first live tour? Was it after your first album?

Don: Bits and pieces. We didn't get seriously into touring until *Installment Plan.* We'd done other things but it was really spotty. Just like OK, we're going to do a show here but not tour as we say. There was supposed to be the European tour with *Christmeister*, but it got botched up at the last minute because our label went under as I said.

TI: How has publicity been for you on this tour?

Don: There's been some problems and at the same time there's been some good stuff. I mean we're fairly unknown in the US market accept to a cult audience. This tour I'm hoping is going to change that. We're playing to audiences on average of 700 to 800, 100 people a night so if ten, twenty percent are going away saying, 'hey, this is cool'. It starts there and the word of mouth kicks in and the rest of it

TI: Did Rave (Ogilve) that did production on your first album?

Don: The first album had a variety of people. Some of it was self-produced. Dave Ogilvie helped on a couple of the tracks, he mixed a couple of the tracks on there. Anthony Valcic mixed a couple of tracks on there so the first album was sort of a scattering of things done over a period of a year.

TI: Different artists?

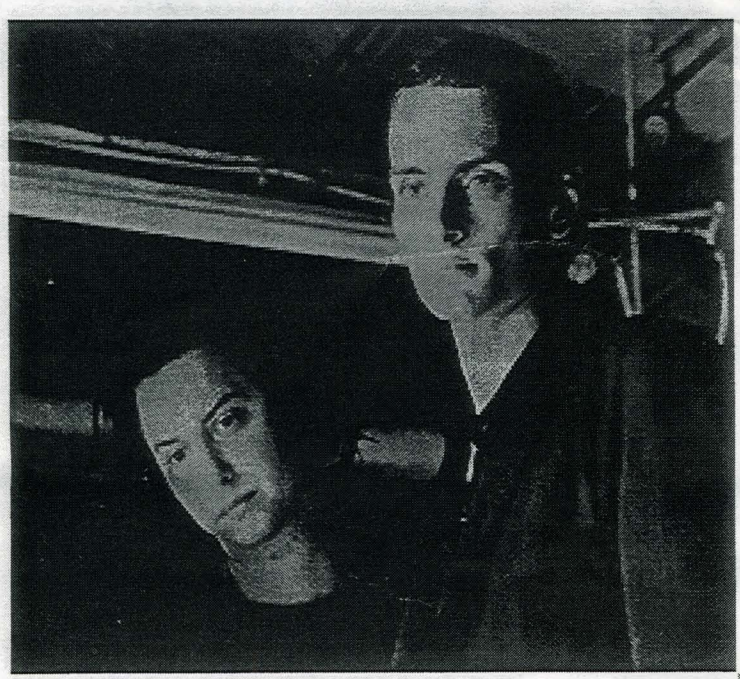
Don: No not different artists, no. But just it was done during different circumstances. We had no money, we had virtually no equipment, so it was just really done where you could. A couple of them are done in real studios.. Some of them are literally done in bedrooms in an apartment. So the first album was kind of an assemblage of things that had been sort of reported over a period of I guess six months to a year, whereas the other albums have all been songs written over a period and then all done in one go. The first album sort of breathes a lot because it has these different sort of sounds from different studios to it. There are some things to the first album that to this day I think really stand out. Considering how low tech it was and the song quality is very good and it's listenable today.

TI: Are you working on any new material now?

Don: It's sort of in different stage of disrepair. There's supposed to be a new album done this summer. Ideally if everything goes right, it will be out this summer or this fall.

SPAHN RANCH

interview with Athan Maroulis



TI: Back when you released The Blackmail Starters Kit, you and Matt lived in L.A. and Rob in N.Y.C. and you did much of the writing through the mail. Are you still in that situation and how did the songwriting collaboration work for The Coiled One?

Athan: Yes and no. Matt's writing increased on *The Coiled One*, while Rob's input on the album was less than previous efforts we released. To put it nicely, the situation between Matt and Rob was strained at this point. In fact, they never saw each other throughout the entire recording, nor have they since. Rob is no longer in the band, so the only writing that occurs through the mail is with other projects we are respectively working on.

TI: The Coiled One seems to have religious overtones. Was that your intention for writing this album?

Athan: Quite frankly, blowing my brains out! I guess I just found myself losing the thread a little, which made for quite the paste-up babbles in my lyrics. There was even a point where I could not even come up with any vocal melodies, so Matt saved the day. In the end I managed to pen a few, which gave me some much needed hope in going on with this mortal coil, as they say. Religion has always dominated my lyrics, even when I have tried to avoid it. Although I have made this reference a number of times, I believe being raised in the Greek Orthodox Church was an overwhelming influence on my lyrics. I am by no means comparing myself, but Diamanda Galas was also raised the same way and I don't think she's had much luck escaping it either. It comes very naturally for me to pull names and situations from the bible, folklore or even film for that matter. I seem to use it to emphasize my point, or should I say the point of the lyrics, then again the point can be purely subjective and depends on the listener.

TI: You don't have many effects on your vocals unlike most other bands categorized as "industrial". How do you like to present your vocals?

Athan: The Coiled One was an attempt to stay away from the distortion I had grown so accustomed to on *Collateral Damage* and *The Blackmail Starters Kit*, it was Matt's idea to do so. I think it was a very wise decision in the end and we will continue along this path.

TI: Are you going to do a world wide tour for this album?

Athan: We completed a tour with Electric Hellfire Club in late 1995, which was in support of *The Coiled One*. At present, we are about to release our new EP entitled, *In Parts Assembled Solely*. Any tour would now be in support of all of our releases thus far. As soon as an opportunity presents itself we will be there, we are fully conscious of how beneficial touring is, having completed three full American tours thus far. We have also had our eyes set on Europe as of late, but it is in the foetal stage at this point.

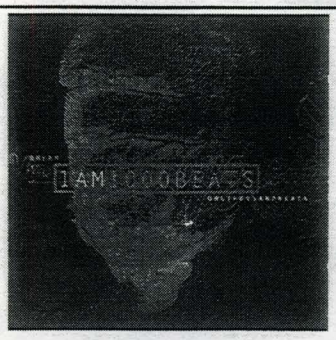
TI: Have you been only with Cleopatra for this album or are you still with Zoth Ommog?

Athan: We did our first two releases with Zoth Ommog in Europe and with Cleopatra in the US. We will not be doing any further releases with Zoth Ommog, but continue our prosperous relationship with Cleopatra.

TI: Did you get a wider response from this album than your previous ones?

Athan: By far, *The Coiled One* has received more attention than all of previous efforts combined!

AUDIOPHILES

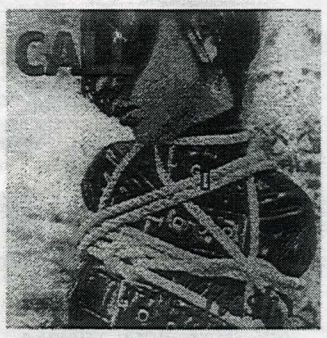


1AM
1000 BEATS
[Zoth Ommog]
There aren't many bands who still can produce good synth music like Erasure and Depeche Mode and not seem like they want to be just another clone. Zoth Ommog's1 AM has proven that the world has not been taken over by Pearl Jams and Stone Temple Pilots. Earth conscious lyrics, drum machine beats and undistorted vocals give the industrial music audience a change of scenery. There are certain parts of the CD that could make any music lover appreciate their music; not too aggressive and not so alienating that it might annoy your average person. Definately a band to watch for in the future.

AGHAST VIEW
NITROVISCEREAL
[Cri Du Chat Disques]
Aghast View have proven that good electro doesn't only come out of just Europe and the US. The Brazilian industrial terrorists have been creating a stir since their debut cassette release *Burned Beyond Recognition* in 1993 (?). They have been creating music in about the same style as the new euro-EBM of the 1990s. Fast, energetic, heavily sequenced, expressive vocals where futuristic biotechnology are the general theme.

BILE
TEKNOWHORE
[Energy]
All out angst is how *Teknowhore* begins, no remorse. Leave it to the grinding guitars, electronic drums and synths to tell their story. Early work with KMFDM, Pigface and Die Warzau helped the New York based Bile find their own sound learning from experience. Rather than trying to be cool, tough industrial stars, Bile seeks to bring out the cynicism and sarcasm of the world around us, yet laughing at it all.

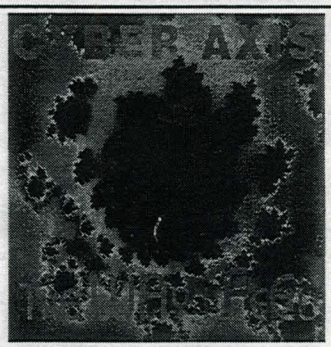
BIG HATE
BIG HATE
[Flip]
First of all Big Hate is no industrial band. However, since they sent us an advance copy, nothing's stopping us from reviewing it, right? Big Hate can best be described as good grass roots alternative music for those of you who like Alice in Chains and not a keyboard or electronic sound can be heard on this album. The band decided to call themselves Big Hate because the bands singer/songwriter Brian Stanger saw an advertisement for a band called Big Love in Fort Lauderdale and came up with 'Big Hate' as a joke which eventually stuck with the band. After all those of us who are hardcore angst-ridden electro-death fans could identify with that name...



CALL
FLESH
[Consequence]
Many bands have been successful in evolvint the recent EBM scene in Europe in the past decade. Among those bands to cross the industrial music genre are Call, a harsh electro outfit making music similar to minimalist masters Klinik. Add etheric, droning female vocals to a heavy, dramatic synth beat and you get Call's distinct style of music somewhat similar to S&M favorites Die Form, but less techno eccentric.

CONTINGENCE
DOMINION
[Deprogrammed]
The Contingence sound is nothing new to the metal/industrial onslaught of bands that have sprung up in the 90's. Their intense, energetic fast moving synth sounds are mixed with heavy metal guitar riffs. Samples are thrown in to the music which give the songs an easily identifiable characteristic. There isn't a whole lot of creativity, but I wouldn't call the band off all together as there are many good points in the CD. If you are looking for a good metal/industrial band Contingence is an acceptable choice.

CROCODILE SHOP
CRUSH YOUR ENEMIES EP
[Tinman]
This is the ten track re-mix CD based on the title track of the 1994 debut full length CD *Celebrate the Enemy*. With the help of Chameleons UK guitarist Dave Fielding and the recruitment of experimental keyboardist V Markus, Crocodile Shop have developed into a darker, more aggressive outfit. Crocodile Shop's popularity increased even more after the re-mixed version of the *Crush Your Enemies* track released on the RAS/DVA four CD compilation *There is No Time*. This is good solid electro-industrial music for any dance floor.



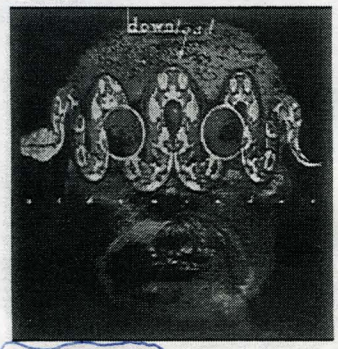
CYBER AXIS
THE WAY I FEEL
[Paradise Rising]
If you've heard the *Final Sign*, the band's previous CD which was mostly an electro-industrial tribute , you wouln't recognize the them after their most recent mini-CD release *The Way I Feel*. They've taken a totally different approach to their music by adding a significant amount of guitar samples and creating the atmosphere of a live rock band. For an album to follow the Final Sign, an exceptional electro-industrial album, I would have expected a similar sound but listening to this album makes me wonder what the next album will sound like. Will it be under the same name of Cyber Axis?

DEATH AND HORROR, INC
BITTER ALLOYS/PRESSURES COLLIDE
[Van Richter]
Van Richter records has added DHI's second 1994 release, *Pressures Collide*, to the 1993 *Bitter Alloys* limited edition extended play disc. Both KK and Van Richter released the Pressures Collide disc but only the US Van Richter version has the limited edition release. DHI produces a heavy atmosphere of metallic noises, harsh grinding beats and aggressive lyrics from vocalist Vicar.

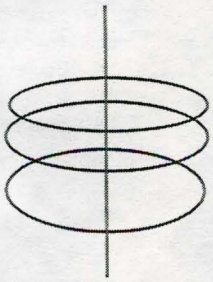
DECEMBER
HOPE FOR NOTHING
[Waking Dream]
Lots of acoustic guitar, melanchology guitar and gothic emotion mixed with heavy electronic drum beats describes December, the project of self-styled New York native Derek Rush. Almost staggering like a Death in June ballad, yet more of a defined composition and unique expressive male vocals and similar to Joy Division its synthesized sound.
It's quiet moments are interlaced with a solemn mood and subtle piano. Definately different than most of the clichéd gothic albums being put out today. I'm not sure in what kind of studio the tape was recorded, but with his talent we expecta CD in the near future!

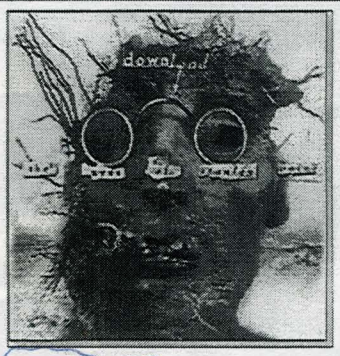
DESSAU
DESSAU
[Mausoleum]
Industrial veterans Dessau have steadily gained a greater recognition over their eleven year history. After releasing the classic twelve-inch "Red Languages" which was produced by Martin Hannett (Joy Division, New Order, U2), Dessau quickly caught the attention of Ministry's Al Jourgensen and Paul Barker. They went on to write and produce new releases on the band's label Carlyle Records. Mausoleum has released *Dessau* as a retrospective of their career in which all of the songs have not been previously available on CD. Rough edged vocals, a drum heavy danceable sound describe the Dessau sound.

DOWNLOAD
MICROSCOPIC EP
[Cleopatra]
The members of Download have certainly kept themselves busy with the release of two albums and two EPs in less than one year. With the loss of Dwayne Goettel of Skinny Puppy who contributed to the ingenious ground-breaking synthesized sound of Download, the band's efforts have been admiringly positive. Four newer tracks were added to the Microscopic EP and the rest of the tracks are re-mixes from the Furnace full length album. The music of Download is far removed from the typical dance industrial track you might hear at a club. It could be best described as electronic music at its most avant-guard, somewhere between a nightmarish dreamscape and music created in another dimension.



DOWNLOAD
SIDEWINDER
[Nettwerk]
The collaboration between Skinny Puppy's Dwayne Goettel, cEvin Key, and former Zoviet France member Mark Spybey would set the stage for one of electronic music's most unique creations.
The Sidewinder EP follows the releases of Download's second full length release *Furnace* and *Microscope* EP , which includes re-mixes of tracks from both *The Eyes of Stanley Pain* and *Furnace* as well as an Attallal re-mix by electro-futurists Haujobb.





DOWNLOAD
EYES OF STANLEY PAIN
[Nettwerk]
Eyes of Stanley Pain, Download's second full length release follows their previous releases in the same great tradition of non-conformist electronic music. In comparison to the debut album, *Eyes* represents a return of sorts to Skinny Puppy's electro-industrial roots, instead of the groovy tribal theme of *Furnace*. The introduction with "Suni C" starts off with a moderate danceable tempo, then tears you apart on "Glassblower" and releases you from its grip only to leave you floating in a disturbingly peaceful state of insanity. Genesis P-Orridge (Throbbing Gristle, Psychic TV) has also contributed his diverse talents and material to both albums. With some of industrial music's most celebrated artists in one studio, Download has definately given a new vision to the industrial,electronic, noise and ambient musical genres. Download has also invited film maker Mark Nugent to give a hallucinatory visual interpretation on their tour which is scheduled for the spring and summer in both Europe and North America.

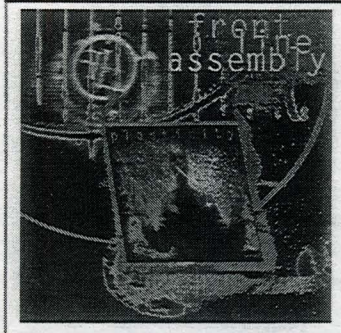
ECONOLINE CRUSH
AFFLICTION
[Nettwerk]
Econoline Crush has enlisted the help of Front Line Assembly's Rhys Fulber who, who is well known for his production assistance for many bands such as Fear Factory. Rhys's excellent production techniques, appreciated by both the industrial and metal music scenes, has given a new dimension to the metal/industrial hybrid sound.

THE FAIR SEX
LABYRINTH
[Van Richter]
Germany's Fair Sex have made their second release into more than just good electronic body music, but a "cyberopera". By successfully incorporating both elements of industrial and opera music, the band tells of a futuristic world set thiry years into the millenium where earth inhabitants survive in controlled environments and are helpless to their emotional defenses. They give a fair improvement to last years hightly acclaimed *Machine Bites* CD release and has already had hits in Europe for the singles "Cyberbite" and "You Know How".

FRAGMENT
SURA
[Ragmen Productions]
I was tempted to label this band as just another industrial band churning out acceptable guitar sampled music but after a few listens I decided that Fragment makes the kind of music I could see played in one of those addictive violent action-packed drama films. I mean couldn't you envision a few drug lords being chased by FBI agents with some heavy dance beats and raw guitar behind some heavily mutated vocals? This is some fun stuff!

FRAGMENTED
KNOWLEDGE OF WAR
[BlueNitesEroticSecrets]
Do you have the desire to be taken off to a far, distant place, only surrounded by your own thoughts, fears and emotions? Then listen to Fragmented, the creation of Anx.scan, and you will wonder if you are in a state of reality. He has been writing, performing and producing the highly expressive project along with film, photography and other forms of literature for at least three years. Many radio stations such as Cambridge University and other around the world have given positive attention and praise for such original music. Fragmented accurately represents the undefinable characteristic and potential of the electronic music genre. The best visual interpretation of his world can be seen at his world wide web site at http://www.basementindustry.o

rg, which is truly a unique creation.



FRONT LINE ASSEMBLY
PLASTICITY EP
[Metropolis/OffBeat]
The second CD single relese from Front Line Assembly's *Hard Wired* album gives fans some new material to scrutinize. The style is similar to *Hard Wired* and the *Circuitry* EP, giving emphasis to both guitar and synthesized sounds. Haujobb has also done a re-mix for "Plasticity" as well. Known for excellent influential talent in the varying styles of electronic music, the name Front Line Assemly means you will always get the best in electro-industrial music.

GRACIOUS SHADES
ABERKASH
[21st Circuitry]
Gracious Shades is very similar to most of the modern industrial bands who have come along in the past decade, good harsh melodic synth sounds with distorted vocals, much in the style of Skinny Puppy.

HATE DEPT.
OMNIPRESENT
[Neurotic]
With so many industrial bands concentating of heavy guitar music, Hate Dept. is a good representation of that transition. Their abrasive style is well known to those on the west coast and California, where the band is based. The *Meat Your Maker* album is less guitar oriented with a greater emphasis on electronic styles.

HAUJOBB
FRAMES THE REMIX ALBUM
[Pendragon]
Haujobb has been quite an instrumental force in changing the face of industrial music in the past year.
With their debut CD, Homes and Gardens, a significant advancement in the world of harsh electronic music was widely recognized. The Frames re-mix album follows the bands second album, Freeze Frame Reality, where they have collaborated with several industrial favorites such as cEvin Key, Mentallo & the Fixer, Adi Newton (Clock DVA), Forma Tadre as well as others. There are a good eleven tracks with "Manifestation", "Sepsis", "Friction" and "A4-Main Title" as new tracks.

HEAVY WATER FACTORY
FLUID AND MEAT
[Gray Malkin Productions]
The industrial scene hasn't seen too many bands who are successful at writing songs with a slow tempo. Michigan natives Heavy Water Factory could be compared to X Marks the Pedwalk, but slowed down to a walking pace. Electronic rather than traditional noises, commonly associated with slower, chaotic industrial music seems to be the driving force behind this band. Their debut album *Fluid and Meat* are a combination of the current electronic trend of industrial musicians with a style similar to the style produced by some of the earlier founding groups.

IDIOT STARE
BLINDED
[Bodybag Productions]
The LA scene is a popular place for diverse punk talents to arise and Idiot Stare has electro-industrial sound combined that underground voice so well known to their hometown. Guitarists Bruce King and Myke Smith add metal guitar riffs that also give the band a hard-edged aggressive theme. Another admirable trait to this band is that they are one of the few electro-industrial bands to have a live drummer. Chad Bishop, the singer for Idiot Stare, has a distinct voice, minimally treated, and isn't just another clone in a sea of distorted vocalists. The combined talents of Idiot Stare yield a powerful and talented band on the edge of the current industrial scene.

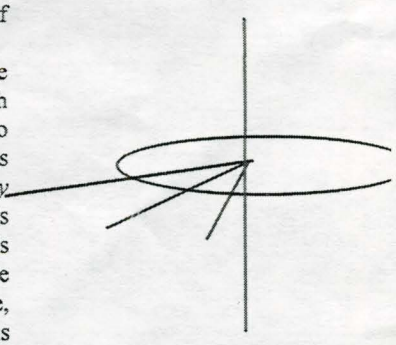
KEVORKIAN DEATH CYCLE
COLLECTION FOR INJECTION
[RAS DVA]
Formerly Grid, KDC have gained considerable admiration since their popular cassette release D.N.A. They fall somewhere between gothic delirium and industrial aggression.

MENTALLO & THE FIXER
CONTINUUM
[Metropolis]
Continuum represents the continuous history that Gary and Dwayne Dassing have been making as Mentallo & the Fixer over the past few years. The first track "Wicked" sounds as if it were heavily influenced by *Vivisect VI* era Skinny Puppy (a version of "Punk In Park Zoo"?). Actually the tracks don't all sound the same, they are all electronic, yet have different atmospheres. Some are playfully abstract like "Mescaline" while others such as "Doomsday Accelerate" are aggressive and melodramatic.

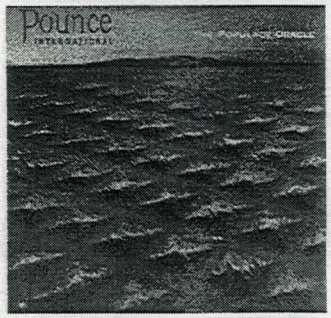
NEAR DEATH EXPERIENCE
JOURNEY INTO DARKNESS
[None of the Above]
Inspired by the versatility of electronic music, NDE founder Brett Clarinexplores the realm of dark experimental sound.
Clarin's prior experience in the death metal scene first began with Apparition and evolved into Sorrow who released two albums on Roadrunner Records. *Journey Into Darkness* is the result of his experience with Sorrow and his interest in synthesizers. There are no vocals or guitars, just eerie, ominous mood altering synths and heavy percussion. For those who enjoy a unique concert experience, the live show is set to incorporate live martial arts fighting and weapons display.

NEOTEK
BRAIN OVER MUSCLE
[Cleopatra/Hard]
Hard Records *Digital Space Between*, Vol. 2 included Dainsh EBM group Neotek with their single "Mind-Travelling" released a full length album late last year, *Brain Over Muscle* Cleopatra in the states. Will perception be real or imagined in an uncertain future seems to be the big question composer and lyricist H. Jensen wants us to ask ourselves.
Band mates J. Neis, M. Neis and J.B. Petersen are producing some great, heavy danceable techno-industrial music to groove to.

NEUROSIS
THROUGH SILVER IN BLOOD
[Relapse]
Through Silver in Blood is a continuation of sorts of Steve von Till's industrial experimental project Tribes of Neurot and the album *Silver Blood Transmission*, interviewed in Terra Industria issue number two. The main project of Neurosis, where their roots are in the Oakland hardcore scene over a decade ago has a much heavier, aggressive punk sound than the more abstract Tribes project. Billy Anderson (Swans, Sick of it All, Melvins) co-produced the album and contributed to the further evolution of the band. Neurosis have several projects including different media such as film, artwork and other expressive artforms that could fit into an unlimited variety of categories, if you choose to categorize it.



PIGFACE
FEELS LIKE HEAVEN, SMELLS LIKE SHIT
[Invisible]
The chaotic collective industrial playground known as Pigface once again save the suicidal conformity of music today with their *Feels Like Heaven, Smells Like Shit* album. The concerts have already come and gone and for those (including myself) who missed Ogre playing it safe crowd surfing in his raft, it was truly an experience. As difficult as it may seem, Martin Atkins truly enjoyed doing the paperwork and collecting over twenty bands involved in the project for his own label, Invisible. Everyone from Jello Biafra, Chris Connelly and Paul Barker of Ministry, Doug McCarthy of Nitzer Ebb to Alex Patterson of the Orb and countless others all sharing the commonality of being bizarre eccentric music makers.
were Atkins choices.

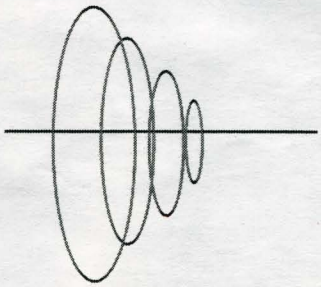


POUNCE INTERNATIONAL
THE POPULACE ORACLE
[Furnace]
Paul Campbell formed Pounce International initially in 1994 as a side project which later progressed into full time work after his other project Martyr Colony disbanded shortly after touring. Originally based in Columbus, Ohio Pounce developed from producing instrumental and ambient dance tracks into a more varied effort by collaborating with other artists. Their work began to deviate between agressive noise sounds to atmosphereic ambient explorations to dance beats and they integrate differing vocals of both female and male styles.

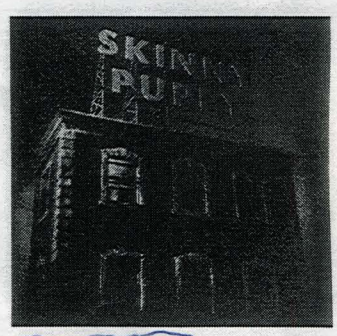
PROJECT PITCHFORK
CH'I CDS
[Candyland]
Pronounced like "she", Project Pitchfork release their latest CD single from the Alpha Omega CD released late last year.
The material on both Chi and *Alpha Omega* are vastly different from their previous releases as well as Io which was released just prior to *Alpha*. With the loss of N. Gianani, there isn't the distinct dual vocal style as on previous Pitchfork releases. Gianani along with other artists have turned her attention again to the Aurora project. Project Pitchfork have remained one of the better modern electronic bands to come out of Germany in the past few years.

SECULAR MECHANISM
DISCIPLE
[Eine Kleine Totenmusik]
Disciple marks the first official release on Secular Mechanism's own Eine Kleine Totenmusik label. Brothers Neal and Erik Keller share the same wonderful Northern Virginia area as Terra Industria and are no newcomers to the industrial scene here. Neal's earlier experiences included several years in the DC proto-industrial Testicular Momentum. Disciple, which is an extended three-song single which features the title track "Insignificant Other" and a bonus track exclusive to the CD version, "Wretch". Secular Mechanism could best be described as a term which I related to some of the Invisible records bands as gothic hardcore-groovy, yet dark and moody with a hint of chaos. One of DC's 80's retro DJ favorites and Romania member James Noble makes a guest appearance.

SIELWOLF
METASTASEN
[Van Richter]
A Sielwolf is commonly known as a fast, rotating ball trimmed with razor sharp claws, cleaning canalization waste pipes from the dirt that sounds like a swork shredding the air. Taking music into consideration, that definition wouldn't be complete if it didn't include the musical group known as Seilwolf. Using a process they call "Psychohygene", they dig deep into the shallow of the mind and try to catch their own personal fears, mutated fantasies and weird dreams. *Metastasen*, the follow up to the *Magnum Force* album, is a raw noise-industrial assault and a mixing of different musical styles. The album contains bonus tracks from the 12-inch maxi-single "Beweglich Animalisch" which has three different versions- one influenced by Nirvana guitar feedbacks and a second version re-mixed by Lassigue Bendthaus.



SKINNY PUPPY
BRAP
[Nettwerk/Energy (Europe)]
The kings of the modern industrial scene have released some long awaited experimental tracks and outtakes recorded the the very early years all the way to *Last Rights* along with PC mulimedia. This is another clip following the *Back and Forth Series* CD from thirteen years of songs, tapes, disks, samples and history out of huge filing cabinets at Nettwerk Studios in Vancouver. A double CD compilation of this history was put together mostly by cEvin Key as well as friends and fans who contributed live tapes and bootlegs for the series. Many tracks which have not previously been released ever before are such as the groovy controlled chaos of "The Soul that Creates" and a few samples from the "Basement" track on the Bites CD. The intelligence, talent and production of these musicians have been one of the main influences for nearly all of the successful bands in the current electronic and industrial music scenes and will always remain the basis for which others will be compared to.



SKINNY PUPPY
THE PROCESS
[Subconscious/American]
To try and explain the past few years of Skinny Puppy's existence in this review or better yet, any

article would not only fill the enitre magazine but volumes of books. *The Process* name has its roots in the contra-religious 1960's cult, which was the inspiration for the title cut, remains a popular ideology in electronic media such as the Process World Wide Web site (http://process.usc.edu where the home page for Skinny Puppy can also be found) where historical and philosophical information can be accessed. From listening to the very first track, *Jahya*, you get the feeling that a certain amount of tension and uncertainty hung in the air at the time of the recording. You have to remember that this album survived earthquakes, floods, injuries and just about any bad luck that the recording crew could have stumbled across. Ogre has become less dependent upon the mask of distorted vocals and reveals his true abilites, with no less of an emotional expression than before. With most of the currently successful bands being directly influenced by Skinny Puppy, I can only hope that these events can serve as an inspiration for the future.

SOCIETY BURNING
ENTROPY LINGUA MCD
[Re-constriction]
While having tracks for Society Burning's *Tactiq* CD remixed, the *Entropy Lingua* MCD provided an outlet for the amount of remixes they had to deal with. Society Burning is an eclectic mix of expressive music including everything from gothic to industrial to punk to Jean Michel Jarre as influences. The remixers include Drown's Joseph Bishara, Apparatus, Alien Faktor's Tom Muschitz, Siebold from Hate Dept. and Idiot Stare's Chad Bishop. Society Burning will have its upcoming debut CD after many appearances on compilations such as If it Moves' *Rivethead Culture* and *Cyberflesh Conspiracy*, Re-constriction's *Shut Up Kitty* and *Thugs and Kisses*.

SWEAT ENGINE
MULTIPLE INSERTIONS
[Vinyl Communications]
The internet has become a creative form of expression for bands to use their graphic talents to get the word out to the rest of the world. Sweat Engine out of La Jolla, California has contributed their electro-industrial dance sounds to the electronic environment of the World Wide Web to produce an Omni Platform product. This product is a CD-ROM which contains two interfaces to the art data: one in Director, which takes advantage of the enhanced capabilities of both Mac and PC and one in HTML that can be accessed from any CD-ROM drive. The entire project is available on-line via the World Wide Web (http://multiple.insertions.com). The interactive quality along with MIDI controlled audio, video and kinetic art is a unique expression and is definately for the computer geeks out there.

TEST DEPT
TOTALITY
[KK]
After many years of making traditional industrial noise, Scotland's Test Dept have returned to the scene with Totality, both the name for the single and album releases are a mix of techno, industrial and a touch of middle-eastern music on the Belgian KK label. Test Dept are rumored to be touring with ambient-industrialists Scorn sometimes this year.

UNDER THE NOISE
OF GENERATION AND CORRUPTION
[Cop]
Baltimore natives Ric Nigel and George Hagegeorge of UTN have been producing some great electro-industrial music on the COP label. A guitar oriented album with several experimental tracks that invoke an etherial mindscape.

VENUS WALK
SIDE EFFECT
[Bent Productions]
The RAS DVA compilation was a great way for Andrea DiNapoli, keyboardist, guitarist and vocalist for Venus Walk to gain more recognition and attention in the goth-industrial scene. David Winn,co-vocalist and keyboardist, gives his somber male vocals a varied element to atmosphere of the songs. The sound has a simple, dark, yet overt nature much in the style of Attrition. RAS DVA are backing and promoting this CD as they too feel Venus Walk has a very promising future.

:WUMPSCUT:
THE MESNER TRACKS
[Beton Kopf Media]
The *Mesner Tracks* is the long awaited follow up to last years *Gommora* album. Rudy Ratzinger is the mastermind behind the brutal rhythms and harsh dance beats of :Wumpscut:. Rudy has been releasing albums since *Gomorra* on his own label Beton Kopf Media with considerable success. The sound, just like his band moniker, has no definition and cannot be simply categorized by those active in the modern industrial scene. The cover has the classic :Wumpscut: holocaust theme and pictures, which visually represent the violent atmosphere of the music. This is EBM /industrial at its finest.

X MARKS THE PEDWALK
MESHWORK
[Cleopatra]
The European industrial dance favorites Sevren Ni-Arb (brain-nerves backwards) and crew release new material on their album *Meshwork*, after two releases of older compiled material on Cleopatra, *Abattoir* and *Fourfit*, *Meshwork* is a more stylistically composed effort than their harsher, more experimental earlier works. The entire CD has more of a smooth flow to its sound similar to the tracks the techno-dance hit "Facer". X-Marks seem to be evolving into more of a techno-oriented group with each successive release.

FREEZE 2
[Cyberware Productions]
One of Finland's premier electro labels puts together another great compilation. Neuroactive, who have recently received attention in the US, appear as Cyberware's most talented act. Traditional industrialists Corporal Feast, known for their great live shows in Finland, contribute in the spirit of Neubauten and Nitzer Ebb. Active Media Disease, predicted by Cyberware to be the premier act of 1996, is the highlight of the compilation. Other Finnish favorites, Chaingun Operate, Nail, Shade Factory and other great bands appear on this darkwave and industrial compilation.

MIND RIPPER
[Van Richter]
The Mind Ripper compilation includes rare and unreleased re-mixes of industrial dance and hardcore bands on the Van Richter label. Testify, who carry on the tradition of the Ministry guitar sound, contribute two tracks off of their *Ballroom Killer* EP. The Fair Sex have one track from Machine Bites and the new Labyrinth CD's. Also included is Plastic Noise Experience's cover of "Small Town Boy", the Bronski Beat classic from Neural Transmission. Other tracks are from Sielwolf's *Metastasen* and the recently signed Death and Horror Inc., previously on the Belgian KK label.

HELLSCAPE 2
[Furnace]
*Hellscape 2*is the recent follow up to the successful original *Hellscape* compilation by Furnace Records, the industrial division of the techno-ambient Silent Records. The bands signed to Furnace rarely sound like the popular "industrial" bands of today, and are very retrospective in comparison. Industrial Heads, Dismembered Quietly, the highly successful Terminal Sect and Darryl's own Abstitence are a few of the bands to name.

INDUSTRIAL & Cyberculture

Sources on the World Wide Web

The World Wide Web has seen an explosion of all kinds of virtual information and resorces available to the average computer nerd. If you're an industrial fan, have a personal computer and a web browser, the latest news is available at your fingertips. There are many, many sources for industrial music information and we've included a few of the most popular. To find more sources on the Web, you can do a search from any search engine such as

Alta Vista at http://altavista.digital.com

Open End Text at http://www.opentext.com

Excite at http://www.excite.com

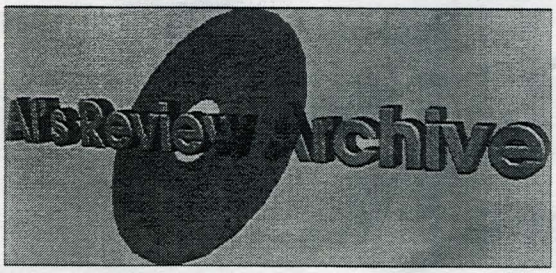
Infoseek Guide at http://www2.infoseek.com

Lycos at http://www.lycos.com

Magellan at http://www.mckinley.com

Yahoo at http://www.yahoo.com

Musicians Net Music Links is a source for musicians, bands, labels, magazines, educational materials, musical equipment and software and is based out of the UK. There are also pages for different types of music including industrial. For the different areas it spans, it is not a very large site and wil probably grow.
http://www.musicians-net.co.uk/Industrial.html



Al Crawford's Review Archive Al Crawford has amassed a huge archive of all artists that have anything to do with industrial music in an A to Z listing. There are reviews and history for most of the bands and their albums.
http://www.access.digex.net/~awrc/review

Sunil Mishra's Huge Industrial Page Georgia Tech student Sunhil Mishra has designed a popular page devoted to industrial music which is a source for other industrial pages on the Web such as artists, record labels, clubs and stores, zines and reviews, and organizations.
http://bird.taponline.com/industrial/

Sound World Industrial Music List Huge Australian site, Sound World Newcastle, has over fifty links to industrial bands and their fan's homepages. The main page is an on-line music store selling all types of music.
http://www.soundworld.hl.com.au/swind.html

Noisenet The Web's original music archive is put together by our own computer nerd Maziar Momeni. Here you can find samples of the latest industrial music releases along with a page devoted to the Pygmy Children and information about Terra Industria magazine.
http://apollo.gmu.edu/~maz/noisenet

The Chance Chants Page Breck Southard produces and hosts his own industrial music show on Public Access for ACTV 21 called "Chance Chants: The Industrial Music show where he is the production coordinator for the station.
http://sloopy.ud.ohio-state.edu/~southard/cc.html

Industrial Music Links: Industrial Arts Colorful page with links to industrial bands homepages. The main page, the Musiczone has links to both industrial and "alternative" music pages with a song parodies page.
http://www.loginet.com/users/c/csasaki/indus/indus.html

Arts Industria: Arc Magazine is Ken Holewczynski's page which covers Arts Industria CD releases, news and Arc, his industrial music magazine.
http://ganesh.synet.net/sonic-boom/ai/ai.html

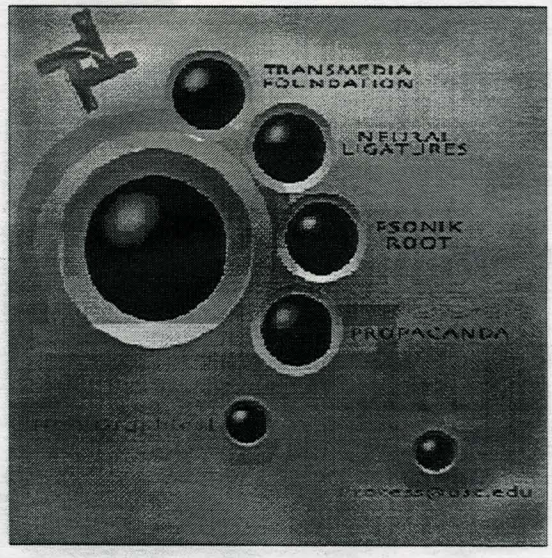
Sonic Boom The on-line magazine Sonic Boom is also on the synet server which is an internet only music magazine devoted to the industrial-EBM-gothic-cyberculture scene with music, literary and video reviews as well as related links to other industrial music pages.
http://ganesh.synet.net/sonic-boom/

The Complete as I Can Make it Industrial Music Listing or A Thousand Ways to Make Your Ears Bleed An extensive list of industrial, ambient, noise, techno and dance bands along with a comment or two for each
http://www.cis.ksu.edu/~psiber/indust/grid/indust.list.html

Electro-Industrial Music Resources Music news from Chicago's underground. Lists bands email addresses, URLs (Web addresses), and links to other industrial pages on the net.
http://www.kentlaw.edu/~sburke/music.html

Industrial Nation Page Homepage for the Industrial Nation magazine with listings for record labels, subscription information and editorial submission.
http://mozart.fin.depaul.edu/IndustrialnatioN

The Industrial Playground is in Henrik Arsonsen's backyard and here you can find listings for newsgroups, labels, magazines and on-line mailing lists. Essential Industrial Access page contains links to industrial artits pages in an A to Z listing.
http://alfred.uib.no/People/henrik/industrial



The Process The Process Church of the Final Judgement homepage. The Process, which developed in the 1960's, was originally based on Scientology and the teachings of Ron L. Hubbard (the book *Dianetics*). The Process developed into a ideas supporting individual thinking and how the individual can affect society. Genesis P-Orridge and Ogre of Skinny Puppy have contributed their own creativity which has recently given The Process a wider audience. On the Process site you can find Process ideology and philosophy and many links to like-minded and thought provoking pages.
http://process.usc.edu or http://process.org

Electronik Brazilian Musique presents the most significant works in underground electronic music produced in Brazil.
http://www.ebm.pupcr.br

The Cyberden One of the first websites devoted to gothic and industrial music and news in a illustrated "cyber"style.
http://www.hallucinet.com/cyberden

Top Sample List is a Herculean task by Peter Cigen. He ranks the most popular movies, TV, and other sample sources and how frequently groups use them. This is THE list when it comes to ranking, listing and sorting of samples used by bands.
http://www.ee.pdx.edu/~alf/html/samples.html

CONTAX

21st Circuitry
P.O. Box 170100
San Francisco, CA 94117

American Recordings
3500 W. Olive
Suite 1550
Burbank, CA 91505-4628

Bent Productions
P.O. Box 282073
San Francisco, CA 94128

Beton Kopf Media
Luitpoldstr. 32
84034 Lanshut
Germany

BlueNItesEroticSecrets
1512 Canyon Run Road
Naperville, IL 60565

Candyland Entertainment
Am Büchenberge 15
D-30453 Hannover
Germany

Cleopatra Records
8726 S. Sepulveda Ste. D-82
Los Angeles, CA 90045

Cri Du Chat
Cx. Postal 42396
CEP 04299-970
Sao Paulo
Brazil

Cyberware Productions
Box 623
Fin 33101 Tampere
Finland

Eine Kleine Totenmusik
P.O. Box 10410
Arlington, VA 22201

Energy Records, Inc.
545 Eigth Avenue, 17th Floor
New York, NY 10018

Flip Records
433 West Broadway
New York, NY 10012

Furnace/Silent
340 Bryant Street, 3rd Floor East
San Francisco, CA 94107

Hard Records
C.F. Richs vej 122 2th
2000 Frederiksberg
Denmark

Invisible Records
P.O. Box 16008
Chicago, Il 60616

KK Records
Krijgsbaan 240
Zwijndrecht
2070 Antwerp
Belgium

Mausoleum
P.O. Box 6700
FDR Station
New York, NY 10150-670

Metropolis
P.O. Box 54307
Philadelphia, PA 19105

Nettwerk Productions
Box 330-1755 Robson Street
Vancouver, BC V6G 3B7
Canada

Nettwerk USA
632 Broadway, Suite 301
New York, NY 10016
USA

Neurotic Records
P.O. Box 445
Walnut, CA 91788-0445

None of the Above
2530 Middle Country Rd.
Centereach, NY 11720

OFFBEAT Records
Horster Str 27
45897 Gelsenkirchen-Buer
Germany

Pan Handler Productions
P.O. Box 948571
La Jolla, CA 92037-9402

Paradise Rising
Wiescher Weg 99
D-45479 Melheim Rehr
Germany

Pendragon
P.O. Box 388
Yardley, PA 19067

RAS DVA Records
PO Box 92575
Milwaukee, WI 53202-0575

Re-constriction
4901-906 Morena Blvd.
San Diego, CA 92117

Relapse Records
P.O. Box 251
Millersville, PA

Subconcious Communications
#800 525 Semour Street
Vancouver, BC
CANADA VGB 3H7

Tinman
P.O. Box 1114
New Brunswick, NJ 08903

Van Richter
PO Box 13321
La Jolla, CA 92039

Vinyl Communications
P.O. Box 8623
Chula Vista, CA 91912

Waking Dream
P.O. Box 7003
New York, NY 10116-7003

Zoth Ommog
Norsk-Data Str. 3
61352 Hamburg
Germany

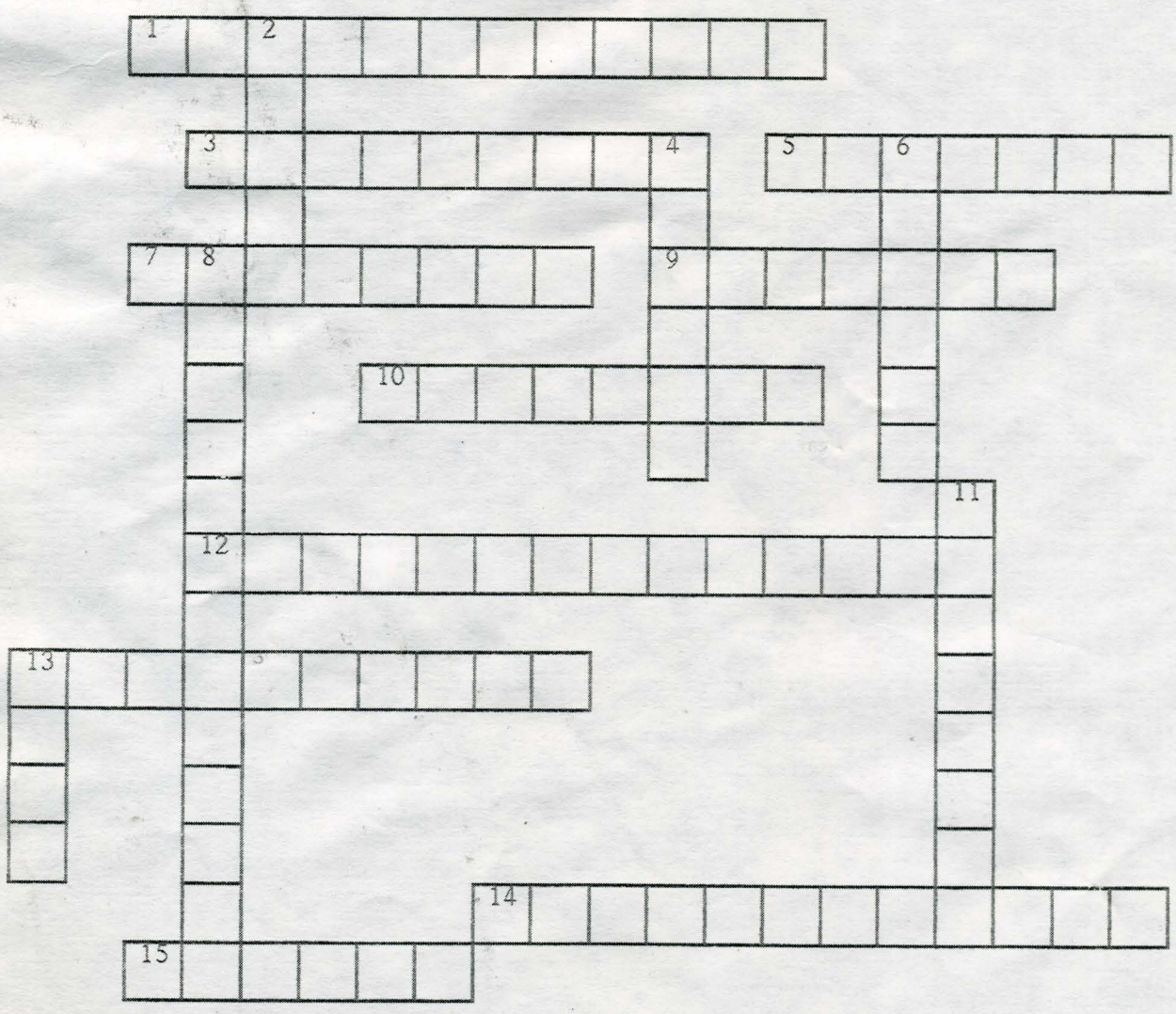
Test your Industrial knowlege with the Terra Industria

CROSSWORD PUZZLE

We've decided to make the Terra Industria Crossword Puzzle an addition to the magazine. Its a fun way to brush up on your industrial knowledge! The questions are all about industrial music, personalities and history. If you have some questions you'd like to submit, please let us know! Answers will be in the next issue or check our website.

1. _____is known as the pierced domina with her own S&M influenced industrial band.
2. She was a member of Einsturzende Neubauten.
3. This city is a hot-spot for talented electro-industrial musicians.
4. Side project of David and Rose Ogilvie.
5. Type of electronic equipment used to convert voice into a digital information stream.
6. The name of a band and a type of metal.

7. Division of Mute Records devoted to classic industrial music.
8. Name of movie director whose films were sampled frequently by the band Skinny Puppy.
9. This Chicago record label is home to influential dance-industrial musicians.
10. He was responsible for the sound design of several popular movies such as *Streetfighter* and *The Crow* and runs the Side Effects record label.
11. Name of band that is based on relativity and displacement of time.
12. Electro Assassin was formerly this band.
13. Coil produced theme songs for this movie series.
14. _____coined the term industrial.
15. The name for an Informatik member and side project.



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